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WHAT TO SEE IN THE GALLERIES

IN the galleries of Messrs. Scott & Fowles a loan collection of Dutch old masters is on view. These fine paintings were sold by these dealers and have been loaned to them by their clients for this exhibition.

For illustration, THE LOTUS has selected five representative pictures from the display; and each picture comes from one of the five collections that have contributed to the exhibition. These canvases are Rembrandt's "Young Girl Holding out a Medal" and "Jewish Student;" Frans Hals' "Portrait of a Young Man Holding a Hat to His Side" and "Fisher Girl;" and Hobbema's "Castle Kostverloren."

One of the best books to be read by those who go to this exhibition, for the opportunity it offers to study the great artists whose works are represented there, is Bode's "Great Masters of Dutch and Flemish Painting," in which, in comparatively small space considering the scope of the subject, the noted expert gives the reader the benefit of his knowledge in a style that is easily grasped.

How truly he says that in addition to other distinguished traits Rembrandt's peculiar treatment of colour invests his paintings with further charm; and that this treatment differs entirely from that of other painters; sometimes it is simple, but more generally most complicated and subtle. When he wished the colours to speak, he could so graduate, glaze, or lay them on as to give them a beauty, an enamel, which caused

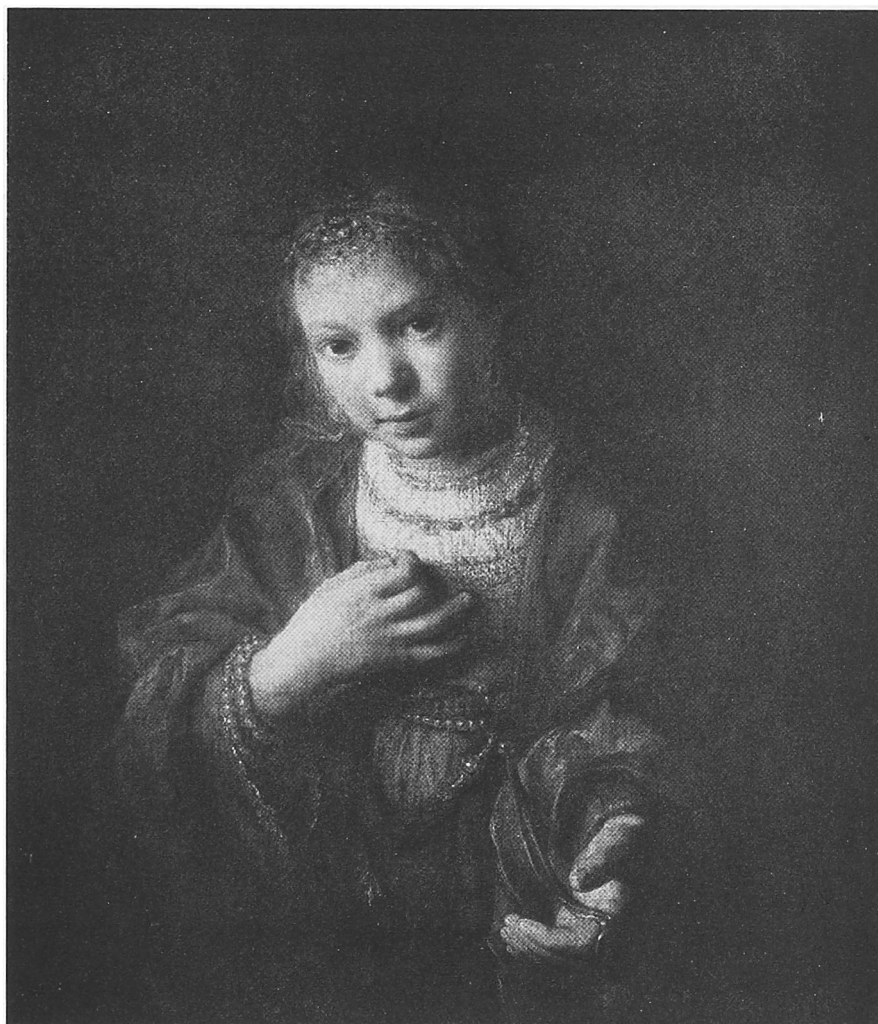
them to sparkle like precious stones. In this brilliancy and luminosity of his colours the artist has not been surpassed.

The above was written about five years ago, and at the same time the same distinguished authority wrote that it was the Haarlem patrician, Frans Hals, who raised Dutch portrait-painting—which had before meant simply the rendering of the likeness of an individual—into the region of great art. In his own time and in his native town he was thought highly of as an artist, but public estimation placed him after such painters as Miervelt, Honthorst, Moreelse, and others. When he died, at a great age, in the almshouse of his town, he had long been out of fashion; and since then he has been forgotten for almost two centuries. To-day his name stands, together with Rembrandt's, at the head of Dutch painting, and his works command as high prices as the pictures of Rembrandt, Velasquez or Titian.

Of Hobbema it is said that he lets the strongest light fall into the middle ground, and here he displays the greatest wealth of detail while making the foreground stand out prominently without any kind of scenic effect. He gives connection and consonance to the restless lines and forms of the landscape by the delicate air-tone which envelops the whole, by the action of the clouds, which are harmoniously built up and lighted and shed uniform light and shade over the surface.

This picture, which was in the sale of the Robert Hoe art collection, is now the property of Mrs. T. J. Emery, of Cincinnati. It is reproduced in Bode's "Complete Work of Rembrandt," and recorded in Michel's work on the artist.

duced "A Young Girl Holding out a Medal on a Chain." if we bear in mind that, from the beginning, he had the great gift of imagination coupled with creative power. Even Rubens has been called inferior to him in power of inven-



Young Girl Holding Out a Medal. By Rembrandt

Before becoming part of the Robert Hoe collection, this picture was in the Sir Charles Robinson Collection, London; and prior thereto in the Cotterill Dormer Collection, England.

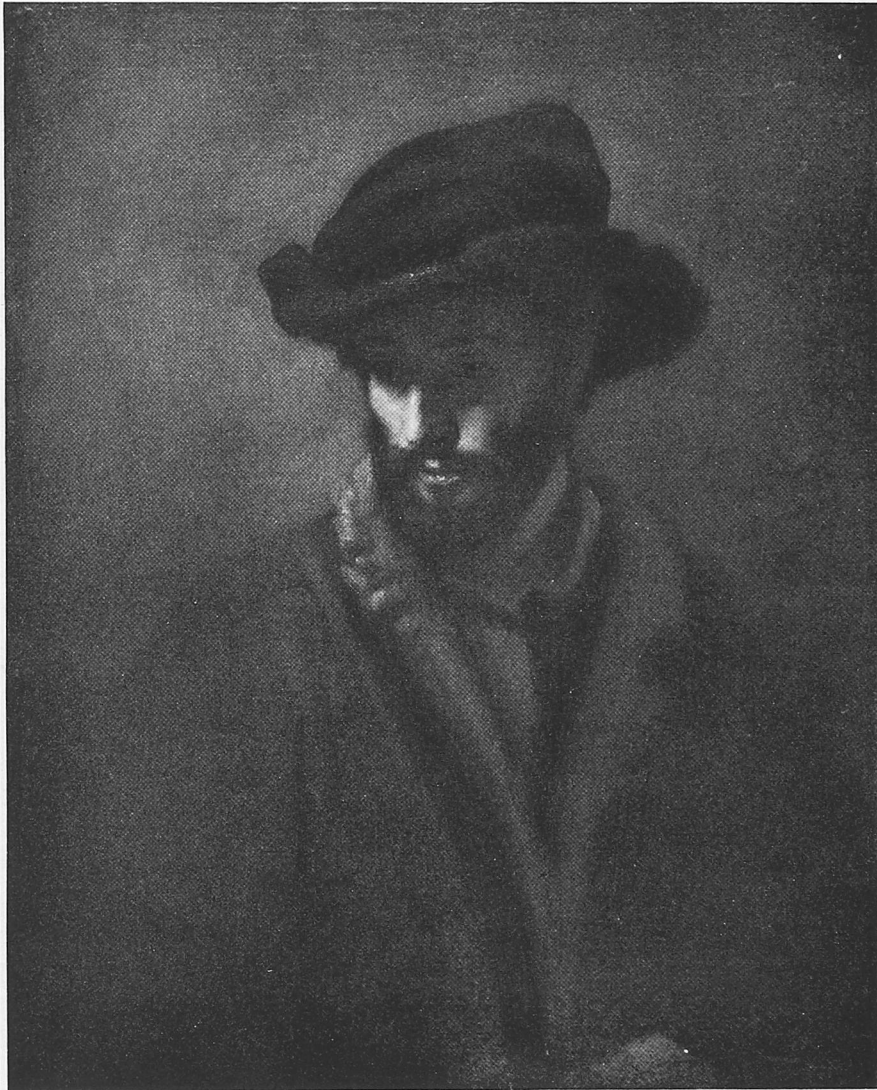
We can understand the great charm of a painting produced by an artist still as young as Rembrandt was when he pro-

tion and creation.

This great artist's love for painting amounted indeed to a passion. He was obsessed of art. Not only was he a great artist, he also was a great art collector. It is not unlikely that the medal on a chain, in this picture, belonged to him.

Formerly in the collection of Privy Councillor Paul Delaroff, St. Petersburg, this wonderfully expressive work by Rembrandt is now in the collection of Mr. Otto H. Kahn, of New York.

above all in his lighting. His light is generally termed super-natural; not without reason, for ugly shapes, commonplace motives, are raised by his chiaroscuro into a higher sphere, and thus transformed into glorious works



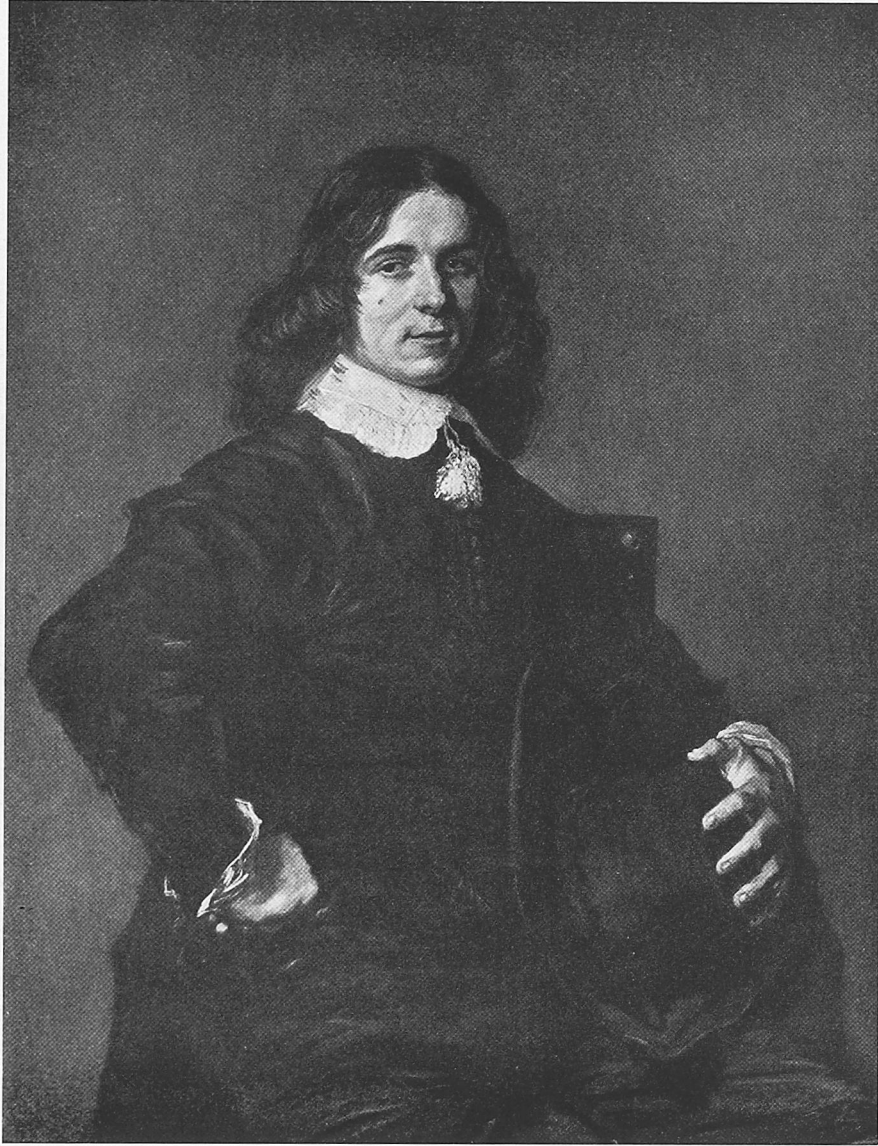
Jewish Student. By Rembrandt

About this picture there gathers the sober, even pathetic, dignity of Rembrandt's later years. To quote Bode and in a passage that is more than a mere catalogue record, Rembrandt surpasses all other realists in his models and in his subjects, he is also the greatest of all idealists in his means of expression,

of art. Through this means of expression he has become the most modern of all latter-day artists, since he has put the beauty of the spirit in the place of the antique beauty of form. His light is anything but naturalistic. It is neither sunlight nor candlelight; it is Rembrandt's own light.

This picture, formerly in the collection of Lord Talbot de Malahide, Ireland, and now in the collection of Mr. and Mrs. Charles P. Taft, of Cincin-

the person in a portrait and a supposed person outside of it—a gift amply illustrated in the “Portrait of a Young Man Holding His Hat to His Side,” who,



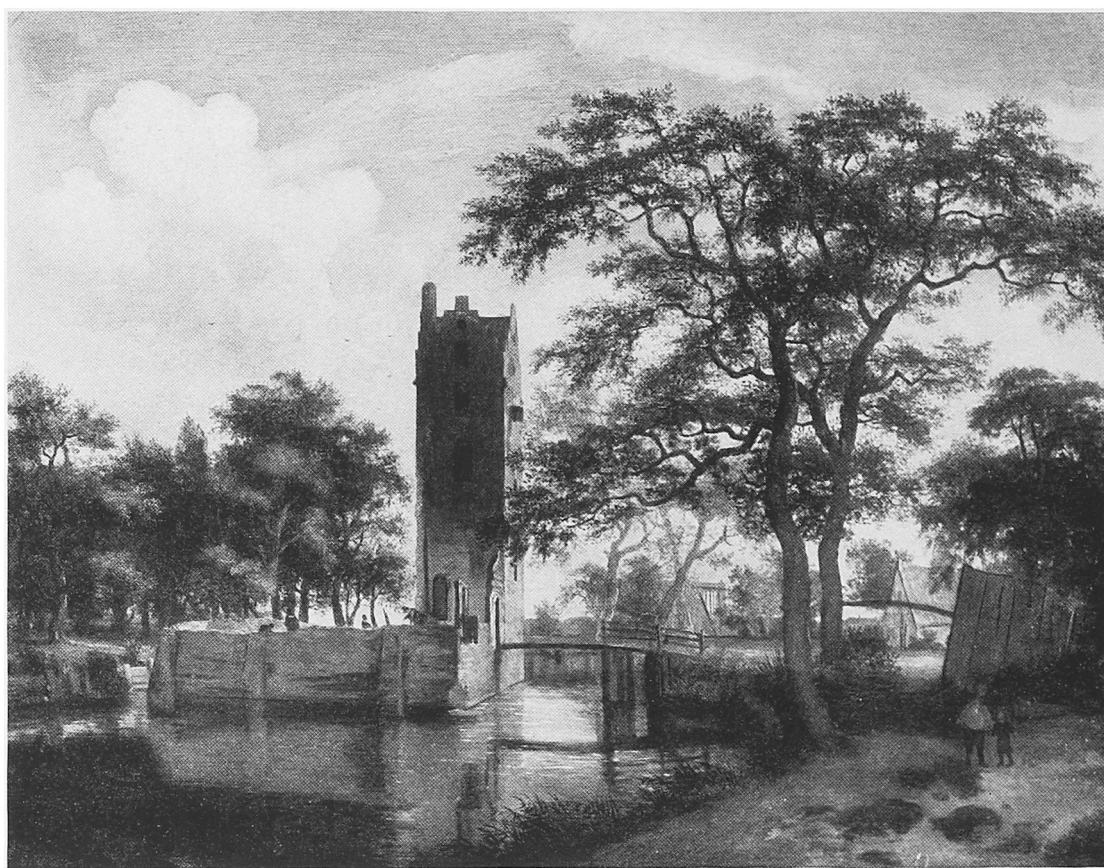
Portrait of a Young Man Holding His Hat to His Side. By Frans Hals

nati, has an engaging quality all its own. The young man radiates cheerfulness and personal magnetism. The canvas is one of the artist's masterpieces. He had a peculiar gift of establishing a relationship, a lively connection, between

although the only figure on the canvas, certainly does not appear to be cheerful by himself alone. His animated expression “seems to be excited by another person, and therefore appeals so directly to the onlooker.”

This fine example of Dutch landscape painting, formerly in the M. C. D. Borden Collection and before that in the Frederick Perkins Collection (1835), is the property of Mr. Mortimer Schiff. It is described in that noted authority, Smith's "Catalogue Raisonné," where it is called "A View of Het Huis Kostverloren, on the Amstel." The build-

the part of Hobbema, or only in the want of means to procure richer accessories, is uncertain; but the effect is admirable. The prices he obtained for his pictures (in estimates from the artist's time they are given as ten to thirty florins) were pitifully inadequate. Even after his small official position had in some degree secured him the means of



Castle Kostverloren. By Hobbema

ing is distinguished by a lofty square tower. Two lofty oaks rise from an adjacent bank, beyond which the eye looks to a drawbridge and a field, the latter of which is bounded by a hedge and a gate, enclosing a small cottage.

The accessories in Hobbema's landscapes are always subordinate, and never disturbing. Whether the reason for this lay in intentional and wise restraint on

living, he was never able to put by anything. At his wife's funeral as well as his own, we find noted in the church register: "pauper's funeral." In his last years the artist lived some way out of town, on the Rozengracht, by the Doolhof, opposite the house from which Rembrandt was carried to his last resting-place. Like him, Hobbema also died in extreme poverty.

This painting by Frans Hals was formerly in the collection of Sir John Paget, Bart., and previous thereto in the collection of John Lambert, Esq., London (1810); it is now the property of Miss Mary Hanna, of Cincinnati.

The small number of character figures to which Frans Hals confines himself; the types seen in the Haarlem streets, as the fish-girls, the street boys, the "Rommelpot" players, the town crier in his motley garb, the rowdy folk in



Fisher Girl. By Frans Hals

Bode, in "Great Masters of Dutch and Flemish Painting," makes certain general remarks regarding Frans Hals' genre painting, which well apply to this picture.

"Humour is for him the keynote of all expression, and this, as part of his own spirit, speaks out of all his pictures.

the taverns; the young tipplers, the merry fiddlers, the coarse, low woman, and the old hostess; they are all animated by one spirit—by a joy of life, by a gaiety which Hals has represented in every form of laughter. . . .

"To grasp clearly the importance of Frans Hals as a genre painter we can

scarcely do better than compare his works with similar subjects by the Utrecht genre painters, Honthorst, Terbruggen, or Bylert. The players, singers, and wenches of these Dutch successors of Caravaggio are theatrically dressed-up models who have no real home, in whose veins runs no warm blood."

It is difficult to look upon "Jardin Provençal" and realize that this painter was regarded as an arch revolutionist, a destroyer of tradition, an anarchist in art. Here is a painting which to us of today is a perfectly intelligible decorative scheme expressed in landscape. The various planes upon which the



Jardin Provençal. By Vincent Van Gogh

BESIDES old masters, which include a beautiful Greco and a fine Tiepolo, as well as several extremely interesting primitives, the Bourgeois Galleries are showing an interesting group of Van Goghs, which illustrate the several periods of his career. They are "Field Flowers," "Moulin de la Galette," "Poppies" and "Orchard near Arles" (Jardin Provençal); the first from his earlier days in Holland, the second and third from his sojourn in Paris, the last from his period of full development in Provence.

composition is projected are easily visualised. Surely this is not a revolutionary picture. The anarchist, without having subsided into the academician, has become a creator of new ideals. Those trees against the sky: what are they by the lances of Valasquez sprouting from the soil, the masts and shrouds of Whistler taking root and growing? So it ever is. The genius first strides ahead of us. Then we catch up with and walk with him.

Van Gogh lived in Arles from 1887 to 1890, when he committed suicide.